



Appendices

Curating in Context: Slow Curating as a Reflexive Practice

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Appendix A – Grid of Slow Curating Framework at research sites

Appendix B – Examples of Field Notes

Appendix C – CV with List of Conference Papers, Publications, and Exhibitions

Appendix D – List of Exhibitions

Appendix E – Show Curating process chart

Appendix F – Spectra of Engagement and Curating

Appendix G – Research Sites

Appendix H – Images of Experiments

Slow Curating	Portadown, N Ireland	LaGrange, GA	Fargo, ND	Sligo, Ireland
<p>RESEARCH Undertake an intense, six-month mapping exercise in local environment, including reading about the history, chats with key stakeholders, artists, and local people, review any archives & documents.</p> <p>Take extensive notes. Consider what are the spoken and unspoken sociopolitical nuances.</p>	<p>MA research, eight years' experience on site in regional area of N Ireland, years of research in local area, focusing on socio-political, N Ireland archives, chats, conferences, observations & collaborations</p> <p>Mapped local assets (human, physical and creative)</p>	<p>Historic Troup Co archives, discussions, lectures & feedback @ local University. Observations, conferences, collaborations & volunteering</p> <p>Mapped local assets (human, physical and creative)</p>	<p>Local archive, 100+ conversations, volunteering, local activism, Creative Communities Leadership Institute (25 others), OE conferences & observations</p> <p>Mapped local assets (human, physical and creative)</p>	<p>250+ chats with locals, archives of museum and local library, studied history of west Ireland, OE and Museum conferences & observation</p> <p>Mapped local assets (human, physical and creative)</p>

APPENDIX A:

Grid of findings in each research area using the Slow Curating framework.

1. Research
2. Experiment
3. Observe
4. Reflect
5. Dialogue
6. Alter / Adapt
7. Repeat

APPENDIX A: Slow Curating Grid

<p>EXPERIMENT</p> <p>Based on your research about a local context and working with others, begin to develop and present creative experiments that facilitate further engagement and deeper dialogue. Try new approaches, revised and implement previously used methods. Test and re-test in different sites.</p>	<p>Solo artist and group <u>shows</u>: Cullen, ISEA, Orange shows, GGs, Stitt, Gehry, Seawright, Archive Place & Time group,</p> <p>UNIV connection: Univ of Ulster and others for GG, SELB ongoing.</p> <p>Outreach: Orange, Wade</p> <p>Education: VTS, family days, in-gallery mediation.</p> <p>Project space & Architecture: Gehry, MCAC building</p> <p>Artist in Residency: craft</p>	<p>Solo artist and group <u>shows</u>: Architecture, Collection / KKK, Collection shows x 3, Cult of Personality,</p> <p>UNIV connection: Lagrange College</p> <p>Outreach: Show & Tell, Southern Analog, Thru Fresh Eyes,</p> <p>Education: family days, VTS, gallery interventions, family days.</p> <p>Project space: new gallery</p> <p>Architecture x 3 shows & lobby</p> <p>Artist-in-residency & Public Art: Mark Clare</p>	<p>Solo artist and group <u>shows</u>: You Like This, Collection x 3</p> <p>UNIV connection: Fargo, Moorhead & Concordia</p> <p>Public Art + Outreach: Six projects for Flood Diversion, TEDx Fargo, Defiant Gardens, Fargo Project</p> <p>Education: VTS,</p> <p>Project space in lobby</p> <p>Architecture x Fargo Proj, Defiant, Flood Divers., new extension</p> <p>Artist-in-Residency: Flood Divers. And artist studio <u>install</u></p>	<p>Solo artist and group <u>shows</u>: Collection, Seawright, Claire</p> <p>UNIV <u>conct</u>: Sligo College</p> <p>Public Art + Outreach: Yeats days, Arch project, and local public art, BRA, lobby <u>pingpong tbl</u>, Papalia, Conflict Kitchen</p> <p>Education: VTS, family days</p> <p>Project space – BRA</p> <p>Architecture: Yeats</p> <p>Artist in residency: BRA</p>
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APPENDIX A: Slow Curating Grid

<p>OBSERVE With an open, reflective approach, see what key patterns arise, observe the experiments unfold. Look for rhizomatic disruption, antagonism, risk and challenges to conventions and power structures. This is field-work observation.</p>	<p>Key patterns and observations: post-conflict is complicated; artists responding to site is interesting and important approach, risks pay off, <u>P'down contemp practice</u> was unexpected because of perceived parochial / provincial, yet public open to new approaches and "risky" exhibits Education: new approaches could easily be introduced, including VTS, project space, and Artist-in-residence Architecture (Gehry) and artistic interventions (Stitt and GG) open up space here. Universities are very useful collaborators, as are local history groups. <u>Contemp practice rigour</u> very good at Ireland / N Ireland univ. SELB good but more conservative.</p>	<p>Key patterns & observations: post-racial and US-led world recession were top priority to address with experiments, regional parochial and provincial attitudes are pervasive, lack of rigorous <u>contemp practice</u>, Responding to site is risky and not always embraced by public, need to solidify museum as a site before inverting conventions of institutions, radical disruption needs to be nuanced as overt challenges to legacy of racism is tenuous. Tested for first time collection reimagined x 3 exhibits Architecture and artistic interventions (Clare) open up space here. Outreach strategies x 3 worked very well. Education strategies can be re-tested here: including VTS, project space especially useful, and Artist-in-residence University is helpful but has more traditional approaches embedded in programs.</p>	<p>Key patterns & observations: post-trauma vis a vis the annual flooding and 'westward expansion' and extreme regionalism of Fargo were the most important sociopolitical issues to respond to. Re-testing was helpful here—including project space, collection re-examination, outreach and collaboration, education, architecture – related exhibits. Architecture and artistic interventions (Flood Diversion & Defiant Garden) open up space here. Education strategies were used but lead by others. Focused more on University connections, which were strong vis a vis social practice. Artist-in-residence was re-tested. Outreach and collaboration were very successful. University is helpful but has more traditional approaches embedded in programs.</p>	<p>Key patterns & observations: post-conflict, site specificity & extreme regionalism were most important issues. Re-tested public intervention (BRA), collection re-imagined (Shared Visions) Education strategies were used to great success but staff (1) resisted a lot. Focused on very strong Uni Outreach collaboration vis a vis architecture, public art interventions & social practice. Architecture (Yeats) and artistic interventions (AIR for Yeats) open up a lot space here. <u>Contemp practice rigour</u> was great here. Collaboration strong here.</p>
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APPENDIX A: Slow Curating Grid

<p>REFLECT Take time to reflect on your process, work, relationships, and context as the process unfolds. Review your field notes observations. Write, talk, & think about how things are going. What would you do differently? How have the experiments challenged power? How have elements inverted conventions?</p>	<p>Processes: were strong and grew slowly over time. Field notes reveal new approaches and experiments to try. More new work that responds to context. Architecture is a good way to engage in context and with creatives and community.</p> <p>Project spaces might be useful to keep working within for experimentation that is nibble.</p> <p>Conferences were helpful but did not push the practice. Slow exhibit meeting was highly influential in my research.</p> <p>I was keen to test my new approaches in another location and noted useful experiments such as VTS, family days, public art, and new work with artists in response to site.</p>	<p>Processes: were strong right from the beginning. Area very conservative and has stronger residual effects of racism.</p> <p>I need to be more nuanced (like NI) -- do not hit over the head with overt political. Field notes reveal new opportunities to reveal unspoken sociopolitical.</p> <p>Focus on collections more than new work. This was a new and important element in the research and opened up many opportunities. Small public art interventions work well. (lobby and Clare)</p> <p>Project space is very successful and Architecture continues to be a great way to engage in context and with creatives and community. Conference in NY on NOW Museum solidified critical analysis of museology and the research direction.</p>	<p>Processes: were very strong as I embedded immediately into the community. I used previous experience to move quickly. Artists interested in social practice came forward and expressed great interest. Collection based shows provided a critical context for experiments. Education related experiments were undertaken with NDSU and focused on social practice. Field notes reveal new approaches and experiments to try. More new work that responds to context.</p> <p>Architecture is a good way to engage in context and with creatives and community.</p> <p>Project spaces might be useful to keep working within for experimentation that is nibble. Presenting at OE on slow curating was very important for research.</p>	<p>Processes: were very strong as I embedded immediately into the community and past experience in Ireland was helpful. After three previous sites, I focused on chats with locals. Artists were interested in social practice. AIR already in situ. Collections work could go even deeper. Project space is very successful and Architecture continues to be a great way to engage in context and with creatives and community. Education collaboration was excellent with Sligo IT. Keep developing. More new work that responds to context. Conferences were excellent way to get research out. Collaboration around Price Charles and Yeats Day was very successful.</p>

APPENDIX A: Slow Curating Grid

<p>DIALOGUE</p> <p>As the project progresses through the key stages, discuss the process with collaborators, colleagues, and mentors. Dialogue encourages multiple authorship via polyvocality is important in including other focal points and other people's perspectives, including staff, artists, and the public.</p>	<p>Dialogue and feedback: Within a year or so, the Board, artists, funders, and staff began to be comfortable with open mediation techniques and 'risky,' challenging experiments.</p> <p>We engaged in social practice before knowing the name of this field. Great response to experiments from community and staff.</p> <p>Mostly new work was commissioned in response to context. No collection at this institution.</p> <p>It is important to note that this openness came after much dialogue with leadership in many areas and a track record of my dialogical process.</p> <p>Funders facilitated new work and supported our socially engaged way of working.</p>	<p>Dialogue and feedback: Experiments began quickly in research area. Continual discussions informed them with a new exhibit schedule to implement in six months' time.</p> <p>Feedback included the need to engage with the community, focus on building our local institution, issues of poverty, race, community engagement, physical liabilities, and the three – building museum needed to be addressed.</p> <p>Locals had a dislike or distance from the museum, understanding that it was for only a select few. Housing and financial crisis in USA was also a paramount issue.</p> <p>Quick changes based on dialogue —literally clearing out front rooms, changing them from offices to galleries. Staff and audience responses to experiments were excellent.</p>	<p>Dialogue and feedback: Experiments began in earnest but not within the gallery—as a schedule was already in place.</p> <p>Discussions about museums, art, and social engagement were discussed extensively with local practitioners who were very interested.</p> <p>Key ideas on westward expansion, the oil boom, and community engagement were at the forefront of these discussions.</p> <p>Continual discussions impacted the experiments. Some resistance to changing ways of working within staff but in general, solid and slow changes.</p>	<p>Dialogue and feedback: As the fourth site, experiments started quickly with VTS, outreach and internal shifts such as curatorial teams. Some significant staff resistance to this measure in addition to adding more public voices to our programming</p> <p>More radical challenges to conventions became the norm. My discussions noted an urgent need to engage locally. The disconnect was strong. Notions of <u>provincialism</u> were very impactful. Community response was positive but staff views of non-hierarchical ways of working was detrimental to much of the change.</p>

APPENDIX A: Slow Curating Grid

<p>ALTER / ADAPT As the process unfolds, allow for changes in the project. Do not rush to fix issues or <u>problems</u>; but rather, after a process of reflection, allow for alterations to be made in dialogue with others. Lean into difficult or uneasy situations; embrace the unknown. Aim to activate possibilities—including mistakes and failures. The ability to experiment through several iterations and multiple sites facilitated a rhizomatic process.</p>	<p>Adaptation</p> <p>In experiments: Exhibits of new work – made up the majority of experiments alongside the mediation.</p> <p>Adaptations included tweaks of in-gallery engagement, more active VTS and tours, intensifying outreach activities and implementing artists-in-residency programs.</p> <p>Funding became a mechanism to experiment with engagement.</p> <p>Failures included: <u>ipod</u> tours, exhibitions that didn't resonate with local communities, lack of staff involvement in decisions on exhibits and installations.</p>	<p>Adaptation</p> <p>In experiments: Tweaked new work experiments to engage more in ideas rather than studio or artist-led practices. Collection-based shows made up the majority of experiments alongside the mediation.</p> <p>Adaptations included stronger experiments in the gallery—direct <u>feedback</u>, artefacts, interactive areas, VTS, teaching museum studies & direct student influence curating shared authorship, & the inclusion of outreach as central tenant of budget & program.</p> <p>Funding became even more of a way to experiment with engagement.</p> <p>Failures included: financial constraints lead to staff and board worry about community engagement and focus (they wanted me to curate more inclusively for wealthy patrons)</p>	<p>Adaptation</p> <p>Experiments: Exhibits of community engagement made up the new experiments while collection work helped to focus my antagonisms toward power structures within the gallery.</p> <p>Adaptations included tweaks of in-gallery engagement, intensifying outreach activities especially at Universities and in the community.</p> <p>Alternative sites in the museum – the lobby in particular opened up new possibilities.</p> <p>Failures included: convincing museum leadership & staff to push harder in socially foci.</p>	<p>Adaptation</p> <p>Experiments: Exhibits of new work were tweaked <u>for more</u> engagement, collection-based shows set up strong antagonism to challenge existing and traditional power structures in museum. B.R.A. was a defiant install for public and staff</p> <p>Adaptations included tweak gallery exhibits, extreme public collaboration, curatorial teams, non-hierarchical working, artists-in-residence site specific responses to museum and community.</p> <p>Failures included: convincing senior staff to engage in process</p>
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APPENDIX A: Slow Curating Grid

<p>REPEAT When the opportunity arises to embrace new ideas and situations, repeat the process with a new project.</p>	<p>Repeated experiments:</p> <p>In gallery mediation</p> <p>Selecting artists who respond to context</p> <p>Pushing and <u>antagonising</u> power structures through temporary exhibits and/or commissioning new work</p> <p>Public art interventions</p> <p>Community collaborations including co-curating and shared authorship</p> <p>Univ collaboration</p>	<p>Repeated experiments:</p> <p>More intense in-gallery mediation such as artefacts with art, audience feedback mechanisms, and interactive wall</p> <p>Selecting artists who respond to context, especially socioeconomic crisis, housing, racism, and shared community / class issues</p> <p>Pushing and <u>antagonising</u> physical power structures through temporary exhibits and/or new work</p> <p>Public art interventions, especially within museum buildings (moving offices, revealing original building materials) <i>which continues at other sites.</i></p> <p>Collection-based experiments begin, and <i>will continue to other venues.</i></p> <p>Univ collaboration And collaborations in funding began <i>which will continue to other venues.</i></p>	<p>Repeated experiments:</p> <p>More intense in-gallery mediation with archives and alternative installs</p> <p>Working with artists in context</p> <p><u>Antagonising</u> physical power structures through temporary exhibits and/or commissioning new work</p> <p>Public art interventions with and in communities</p> <p>Collection-based experiments.</p> <p>Community collaborations in funding</p> <p>Univ collaboration becomes more involved</p>	<p>Repeated experiments:</p> <p>In gallery mediation</p> <p>Selecting artists who respond to context</p> <p>Pushing and <u>antagonising</u> power structures through temporary exhibits and/or commissioning new work</p> <p>Public art interventions inside and outside the institution become paramount.</p> <p>Community collaborations including co-curating and shared authorship</p> <p>Univ collaboration becomes central to the work</p>
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APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Millennium Court Arts Center, Portadown, Northern Ireland (UK)

[give Quality + then select
sheffield
- TENSION b/w high art
+ community art
- 2 of Canadian Great
Artists were 2
sheffield born
Tom Thompson]

ST Ives (early 90s) Pottery
artists institute, Painting
telling stories, + Sculpture
creating identities

- Use story of identity of
St. Ives / St. Ives 2 - 1964
↳ drive tourism
↳ connect local population

Part I GOMA website
Learning Programme
↳ Impressions
① Communities of Interest
Project + giving context
② Images
③ words / language + images
④
TENDER
Part II NOT M

1. get copyright re: Image
2. pull together outline + book seats
3. bibliography / websites
4. consulting outside benchmarks
5. gathering + editing image

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Millennium Court Arts Center, Portadown, Northern Ireland (UK)

Culture In Action / Points of En
 site-specific art in 1990s marks a
 convergence of cultural practices
 grounded in leftist political action...

[Napier/Hogg + Duffoy + Obienne]



For reservations call 0800 0280 400
 www.daysinn.co.uk

focused on the 'site' of
 the gallery + pushing the
 limits of ~~the~~ w/in a
 local context.

- gallery / museum as site
 of constructed identity, ideas
 etc...

⇒ my practice comes
 from somewhere

Ideas approaches {all 'sites' 19.28
 identity politics}
 "In this way different cultural
 debates, a theoretical concept,
 a social issue a political
 problem an illustration or
 framework (not necessarily an art
 institution),
 a neighborhood or seasonal
 event... 11"



For reservations call 0800 0280 400
 www.daysinn.co.uk

Nike Tooby

Tate St. Ives.

- ↳ building + communities
- challenging established traditions
- @ The Third Eye
- how to connect w/ action
 + identity
- use Contemp. art to
 engage w/ the public
- somewhat crude + HBL

r.21

This is not to say that the
 parameters of a particular
 place or institution no longer
 matter...

But the primary site
 is addressed by artist manifest
 by site specific.

p.13
 If minimal returned to the
 viewing subject as a physical
 body, institutional critique
 insisted on the social matrix of
 class, race, gender + sexuality of
 the viewing subject.



For reservations call 0800 0280 400
 www.daysinn.co.uk

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Millennium Court Arts Center, Portadown, Northern Ireland (UK)

- Post-colonialism
- Complexity anti-
- complex Canonical

What does it mean to prioritise
Process

- It's not about the output!!!

~~Visualise~~
July 20
@ 1pm

- forms of spec. to include
art projects.
 - G6 Research
 who's perspective is it?
 (relevant to collections
 (for whom is it for
 + Who does it represent
- therefore the range
to create equal
exhibition

Cecy Coffer } why have
 } there not
 } been any
 } great female
 } artists?

Commitments

Travis Are the Black of Europe ...
+ the N. Dudumers

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Millennium Court Arts Center, Portadown, Northern Ireland (UK)

3 July 2009 'Taking Time'

Helm Carnac

! Slow making process - not
literally (e.g. takes a long time to create).
- Slow philosophies no

- Different perspectives on slow
philosophy + how people will
work that out + relate to it.

① Gary Breeze, Diss UK

{ lettering } dialects from his
region & place } local environments
! 2 pieces new commission

② Neil Brownlow, Stoke UK, relationships to place
ceramist } collection of pieces
- how we borrowed Chinese aesthetic
- new commission piece

CRART NI WEEK 2018

Sonya Clarke, Richmond VA, USA

- Uses hair in work
1 loom - piece w/ beads/beaded +
is measured in time

Rebecca Farley, London, UK

- textile, TED Research group
- recycled of textiles

- Once Upcycled Polyester Shirt

David Gales

- Asks the viewer to re-think how
they understand furniture

Mathew

- influenced by moor
- 1 commission + 1 loom

see
next

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: LaGrange Art Museum, LaGrange, Georgia (USA)

PhD Structure 12/4/09

What is socially engaged curatorial practice

How differ in approach, focus + output?

- Collaboration / Collaborative practice

PROF. PAUL GOUGH

UNIV. WESTERN ENGLAND

www.vortex.uwe.ac.uk

- not about spectacle
but about recovery
Strip away + create
an absence

- create physical
space

- magical moments + place a
double

- moments of stillness
among Belfast Bombs
Lindisfarne + the white
Oleander forest

"Ethics of Memory"

Artists Placement
(Incidental person)

- Artists not yet ready

to react to

do political work but can see

how they

- organisations

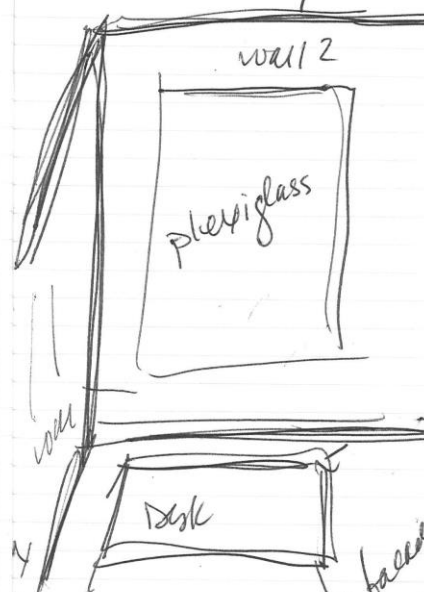
- it's not beauty is making

March 2010 Reflections on Labranga

- small, regional, provincial
- interesting context & site
- * not desegregated
- Archives & contested history w/ Native American Plantation, cotton Mills textile mills
- Across the tracks = segregation (Literally)
- historic site for Museum, yet 3 Separate buildings (Hard)
- staff new & very inexperienced = no art people
- priorities askew
- Board may be too involved
- collection is okay
- needs to be assessed
- local collectors are amazing & want to collaborate
- LaGrange College Art Dept is very good and wants to collaborate
- archive doesn't have oral histories but documentation so I need to hear from the Mrs.

- experiment ideas
- new office move
 - respond to segregation
 - use collection to connect
 - work w/ LaGrange College
 - work w/ local collectors
 - Family Reap
 - VTS
 - curating in context
 - race
 - housing
 - community
 - collaboration w/ housing peers
 - connect 3 buildings

Charts / Research /



Open up lobby
see what's beneath the facade
of the walls = unknown
what's being said

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: LaGrange Art Museum, LaGrange, Georgia (USA)

Annie Hatcher

— not just what is contemporary
but what is urgent

Becoming Dutch

- Old bones (old building)
- Speculative fiction
- Explores political + social
- "Forms of Resistance"

Nienhouw

Learning thru collect
↳ exhibit the collection

- Interrupt to "common sense" of the museum
- the PLUG INS ^{historical narrative} ^{breaks conventional}
↳ attempt to break of museum room
- the core of the museum ^{lost: encounters}
+ Immigration in the
"materiality of the art"
Wegmans (as archive)
↳ context to reveal
new ~~new~~ ~~new~~ ~~new~~


PLUG IN

- individual places
rather than parts
narrative or chronicle
- work + collection
align thru experience
and encounters by
misfit + undisturb
- some PLUG INS 1
2 years or only 2

LIVING ARCHIVE

- ↳ critical view in the
look @ case study for
before in the museum
history

Exhibitions include:

- 1. Frank Stella 
- 2. w/ archive (letters, other down)

- ① collection + identity
 - ② Autonomous obj. of vs. autonomous experience
 - ③ out object vs. documentation
 - ④ changing rules
 - ⑤ Narrative time vs. everyday time
 - ⑥ original vs. copy
 - ⑦ White cube + other code systems
 - ⑧ artwork vs. commodity
- ↳ no more temp. exhibit
but Rather about
emotional teams
meshed together
- ↳ art being made to be encountered
being antagonistic

Play Van Albe

part I The frame + the museum

part II Time Machine
the museum

part III The Politics of
the Collecting of
the museum in

part IV The Pilgrimage
the Flaneur (the crowd ~~in~~ in)

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: LaGrange Art Museum, LaGrange, Georgia (USA)

- how we stage + location of exhibitions are not neutral but contested
- culturalist / contextualist but not

Vogel learned from mistakes
- primitivism @ MOMA

- work collapse b/w functional + non-functional / aesthetic

- the show was about the exhibition framework, of the museum
- who acts in historical judgment

"exhibition as a site of critical examination"

- Violate genre defining areas
eg. mid career monograph retrospective

Musea Cabiles Paris

- Jacques Shungu's museum
- people who are out of time
- primitive program
- architecture

October Review of Museum
discusses consciousness of the "convergence of cultures"

Massimiliano Gioni

- genre - retrospectives
- genre - new monograph
- Now looking at outmoded models to re-invent, eg. ethnography
- dichotomy b/w contemporary + history

"convergence of cultures"

Regina Möller

- "Regina" magazine in areas, w/ a feminist

NOTION of a Kunstverein

- Rethink how an institution could run, not like a museum but as a site of experimentation

- need idea of a bazaar form a discourse w/ many different people

- more precise dialogues w/ smaller groups of people

Importance of allowing failure

- ② "urgent now"
- ③ "continguous"
- ④ things that are open ended
- ⑤ to not KNOW can be a very hard thing

- define your urgent as priorities

Okwei - what are the blind spots can these blind spots slip in your particular + especially in "non-arts" area

(Lind) → what are your particular interests and why you are discriminating against the other areas

→ "forms of engagement are not uniform certainly are places where structure that interface the institution + the

- are you in the habit of looking for things? Or looking for blind spots?

- The museum is a site of public art

→ art museum as space of dialogue; is it appropriate

- museum is a space + has no a participant

- experimental ground

creative curatorial space / conflict

- Nature of regions
- what is a museum
- what is a social
- what is Western

→ aesthetic research /

Midway Art / library

Rhizomatic *

- people making place
- not public art to personal art, * rhizomological

Start w/ listening as broadly as I am

→ only good for a keeper
Reflect on idea that derive from that.
- on time

- Response + crystallizing with the artist GOING to audience / participation to BEYOND collective authority

Intension (?)

- discipline to hold it

- principles + methods

the process
collaboration
→ listening, not understanding / emphasis

Michael's question: This is a place

Re-do evaluator's perspective + con.

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Plains Art Museum, Fargo, North Dakota (USA)

Industry History

Agriculture Age
↓
Industrial / Manufacturing Age
↓
Service Age
↓
Conceptual Age

Engage V

Service Industry
Can industry that has changed to suit what people need
Lattered + re-invented to respond to what the public needs
(a sort of bridge)
= TRANSLATORS =
power ↔ non power
- economy to service industry

* Artists to re-evaluate what we are doing

- Art as "service" industry
- non hierarchical but its rather about service
= making vs. servicing

- Daniel Pink
"A Whole New Mind"

- Invent new potential + new economies (social + monetary)

MS how I look at culture + re-frame what I do..

Architecture

Reil Geh
Journalism
death of:
- how to connect multi-media

"planting seeds for others"
- Role of the mediator discussion

[Green Industry] Mike
⇒ capitalism = def the discussion

Idea not new - P
MS I am a village potter cent

Intention

① Personality? Teaching as an open-minded way
- site specific
- Responsiveness

* found some resistances

② if serious + honest to want it to be a collective authorship then it has to be open-ended

* No automatic definitions

eg. what is the connection

- planning bones broken (eg. social kids, kids)

- demographic land use

→ ~~small~~ VMA mall apartment

why: Jackie made

- Go to where it's me
- blanket state
- best way to protect
- good luck
- good flexibility
as an artist its an intention

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Plains Art Museum, Fargo, North Dakota (USA)

Recent Curatorial ideas

2/25/12 Quiet Conversations) ^{Toronto Museum}

• J. Bump today

• led days: 60 projects (manifesta II?) ^{but cu}

• Community Curating
→ group to select

• Ice sculpture Chess ^{re}
Outdoor performance

ram/Abke museum) • Collecting Objects
↳ show art and collection
/acquisition documents

Project Room • Foucault's idea of
"Parrhesia" - free, blatant
+ public speech

video, books, readings, Soap
box

Conduct (behavior) vs.
performance

- main influence were "actions"
Sanchez / Umberto Castro

• Action: dressed as vagina + penis
to an art opening
Rauschenberg followed by
my artists dressed as Indians "for
the big concert"
- "I don't have an attachment
to form."

- "form is not a stable quality"
- American art school
performance was objectified

- parallel worlds formed her
work (prison + art school)

School for "Re-Education" / Conduct
Arte de Conducta Conduct

* "behavioral" - create
situations that are not
completely formed or finished

- and it becomes for
participants eng.
citizens to activ.
and how your behav.
influenced the ex.

Documenta
↳ frustration as
decided to create

short term: effect on
temporality

long term: go in
reach) rela
commitment + C

- decided to have a dia
w/ youth about not
the function of art
↳ create an scho.
political art or
place of discuss

- after two years got
"certificate" / NPA

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Plains Art Museum, Fargo, North Dakota (USA)

- Read: Vera John-Steiner "Creative Collaborations"
- Excellence + Equity: Education + The Public AAM
 - Harvard's Project Zero
 - Museum 2.0.
 - Ann Markusen's - Econ. Impact of Arts
 - * Carol Scott, 2002, Measuring Social Value
 - * Daniel Pink "Museum, Society + Inequality"

Plains/Inside OUT

L.I.V.E

Philosophy for All

Educator

- Tours
workshops/classes
Kid Quest
Public Programs
Youth Art Mnt
Teacher Art + Literacy
L.I.V.E
Art Spook
Rush Hour
Gallery talks
SPACE PAD
Holiday concerts
Studio Crawl

- Summer Art Camp
Goldberg Art Ln
Hannah's Print
Symposia
Philos. 4 AN
Plains Art Cases

Notes

play + fun no learning

1 Inspire + engage

2 preserve, refine, dis

3 Provide excellent vis

4 broaden, deepen re

5. Ensure \$ Stability

* become a hub artist +

* Galleris in C4C feat + 10

* School Tour Program

* Green Museum

* F/M as "Creative

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Plains Art Museum, Fargo, North Dakota (USA)

ISSUES

- 1 dealing w/ documentation
 - 2 working w/ a person
 - 3 ideology vs. form
 - 4 usefulness as an option for social art
 - 5 use of the law to do social art
 - 6b Redefine the social relationship from spaces in govt arenas ??
-
- ⇒ Classes were divided w/ impact by students to set the issues + to bring artists in internationally
- 1) Issues of Authorship Tania + Students
"defend your space"
"It's both: 'defend your space'"
 - 2) The idea was to move inside + bombard from inside"

- notion of usefulness Cuban culture is that a idea

- when you work in the sphere, it is always something back (in

instead of an audience has that

- art is a conscious. & is generated to exist after the piece is

- Havana 2000 which that a phenomenological experience in work

- For Whom are we the documentation

- we might need to go different kinds of giving the interest &

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: Interview with Mary Jane Jacobs, May 2014.

Minneapolis, MN (USA) pre-Sligo & The Model, home of the Niland Collection

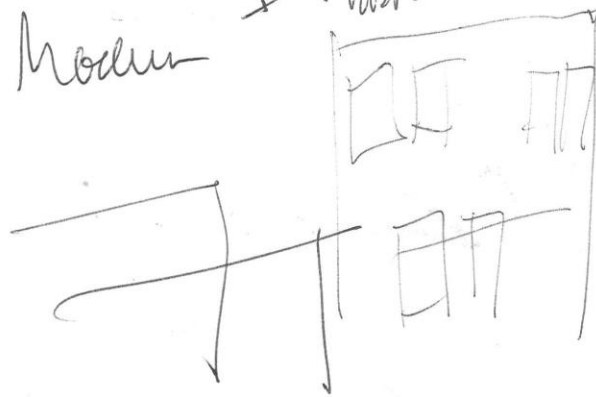
Mary Jane Jacobs
5/8/14
Talk & Interview
Metrics - problem of
China being source of where
the metrics are
values
13 problematic
to consider
Disregard of others' opinions
! artist's intention
- effective
"a lived practice"
"moral matter"
Develop notion:
democracy
art

"project"
- we are seeing there
are not one-offs
How people
take up the work
that they do - or
change or shift
they way they do.
- "look more holistically
@ an artists body
of work"
metrics of what is
it doing for them.
what is it doing for
the artist
* is the wrong
framework

APPENDIX B: PhD FIELD NOTES

Examples of FIELD NOTES: The Model, home of the Niland Collection, Sligo (IRE)

Model + historical



Architecture

SAC Place

Connection

post-conflict tension

Rural *** yet connected

cross border?

IT / High Ed. strength

local artists strength

Sligo
Co

SITE

- Regional
- Isolated
- Prot + Cath // Bnfigi
- Mullaghmore - Irish F
- IRA

Site is stunning (AIR in be used)

ORGANIZATION

- disco. relat
- Isolated
- well known
- under utilized & dup
- collection ignored
- IT great artists & pm
- infrastructure
- (some) Staff interested in could

Examples of FIELD NOTES: The Model, home of the Niland Collection, Sligo (IRE)

Oct.

Nov. Reflections / Dec.

- isolation provincialism
- Model is an island
- negative feelings & experiences w/
stuff ~~is~~ place
- 'nothing in it' - lack of community
connection
- lacking educational elements
towns are basic (could we implement
ITS here?)
- ^{current} exhibitions lack connection
- possible cross border connection
w/ Craigavon! * Emma
- connection is disengaged & disembarbed
lacks energy

- Archives showed lack of use of
- What are the assets from charts

- collection
- site - place
- building
- openness to collaborate
- young staff
- openness to Creative Skills focus of local authority
- People want connect

Cafe is strong / must keep
AIR is essential to new work

Site place 1 yato

- A) ~~exhibition~~ - ~~error~~ = group lab
lacks connection
- B) - collaboration w/ commu
work & size IT archi
- 11 = funding, collaboration, G

Det -

Jan - Feb 2015

Reflections

- 3 months of good work
- public-facing vision = excitement from some staff & lots from public

Keep open for
Families & locals
for X-Mas
= No Closing

- how do we **AMPLIFY** this?

Installation in building?

→ how do we keep momentum w/

- Clare's Ping Pong table?

- artists
- families
- local authorities
- local communities
- national / international

- New collection
Show underwear
? what would
create big impact

Kenice?

Accessibility
1 → Real!

- how do we engage in the collection.

Vander Grint
Grand
Laboratory

- exhibition NEW 3/16
3 galleries

Local
Papalia

- get museum map

Others
Inventions
w/ N.I. artists

- support staff

1

education more interesting
good younger staff
VTS
family Day
need structure

Exhibit - good but need to rethink

Children Young are used
Staff old are paid

- and/or terms but can be encouraged
- not as weekly

MAP - duration
9/10/10
new submit

large & confident
NJ to create a
place sign
encourage staff

Burbling
and at breakfast

- need to $\$$ can leverage sth

Staff to
connect
to me or
staff con

— great
inter
not a

led nerves
too n

Some 1
Stop

Staff	
-------	--

nt-not	
o - na	
- spl	

- need

- VPS

APPENDIX C: CV – During PhD RESEARCH Timeframe

MUSEUM POSITIONS

Independent Curator / Museum Specialist January 2017 – present
Clients include: various artists, arts organizations, and Washington County.

Rochester Art Center October 2015 – January 2017
Executive Director & Chief Curator

The Model: Home of the Niland Collection August 2014 – October 2015
Director & Chief Curator

Walker Art Center, Minneapolis Institute of Arts, Weisman Art Museum, Minneapolis College of Art & Design and St Catherine's College, St Paul & Minneapolis, MN
Sept 2013 – May 2016
Instigator and initial project manager on Guerrilla Girls in Twin Cities project.

Plains Art Museum (PAM) August 2011 to March 2013
Director of Curatorial Affairs & Interpretation, Fargo, North Dakota, USA

LaGrange Art Museum (LAM) December 2009 to July 2011
Executive Director and Lead Curator, LaGrange, Georgia, USA

Millennium Court Arts Centre (MCAC) March 2003 to December 2009
Arts Director and Lead Curator, Portadown, Northern Ireland, UK

PUBLICATIONS – ESSAYS IN PUBLICATIONS (2008 –16)

Editor for exhibition catalog, 122 Conversation: Person to Person Art Beyond Borders, Anne Labovitz at Tweed Museum of Art, Duluth, Fall 2018
Editor, Contributor & Production Manager, "Placemakers: Rochester Prototyping Festival, 2016," Project catalogue and assessment document. Rochester Art Center, Destination Medical Center, Rochester Downtown Alliance, Fall 2016
"Engaged Process: Temporality, Place & Memory in the Work of Clea van der Grijn," Catalogue essay, 2016
"Materiality, Texture & Form: A Lived Practice in the Work of Judy Onofrio," Exhibition catalogue essay, 2016
"For Peace Comes Dropping Slow", In Art, Architecture and Place: The Lake Isle of Innishfree. Essay in the exhibition and project catalogue for Liminal Spaces exhibition at The Model, Sligo, Ireland, 2015
"Visual Art Project: Six Artists + A Designer + A Town Planner", Co-authored with Clea van der Grijn in Art, Architecture and Place: The Lake Isle of Innishfree. Exhibition and project catalogue for Liminal Spaces exhibition at The Model, Sligo, Ireland, 2015
"What is the role of ego in this work? When is it useful?" with Michael Birchall in Questions We Ask Together, Gemma Turbull (ed), Open Engagement Publications, 2015
"There is No Authority But Yourself", I Believe in You: New Work by Mark Clare. Catalogue essay, 2014.
"Shades of Grey: Visual Art and Contemporaneity in Northern Ireland," catalogue essay, Archiving Place Archiving Place & Time: Contemporary Art Practice in Northern Ireland since the Belfast Agreement, 2010
Everyone Knows this is No Where: New Work by Andre Stitt, Exhibition Catalogue, Expanded Introduction, 2010
Departures: New Work by Michael Moore, Exhibition Catalogue, 'Introduction', 2009
Space, Fear and the Multitude: New Work by Joy Gerrard, Exhibition Catalogue, 'Introduction', 2009

PUBLICATIONS – ARTICLES

"Using the F-Word in 2016: the Guerrilla Girls Twin Cities Takeover", Spring 2016, Art21 online blog.
"Slow Curating: Re-Thinking and Extending Socially Engaged Art in the Context of Northern Ireland," *OnCurating*, Issue 24, Autumn 2014
"Misfit Cup Liberation Project," Studio Potter, article on Slow Curating, Vol. 38. No 1, Autumn 2012
"Do We Still Need the 'F' Word," an article on the All-Ireland Guerrilla Girls Research Tour and New Work Project. Visual Artists of Ireland Newsletter, September, 2009

PUBLICATIONS – CITATIONS of Slow Curating

2018 Kathryn Nellis Medill, *These Ways of Working: Reflections on the Collaborative Nature of Staff Roles Creating Space in Art Museums*, in ProQuest Dissertations, 2018.
2018 William Feh, Ticket Stubs, "Social Hub: Capital and Community Programming at the Mary Riepma Ross Media Arts Center." The Project Journal. Online. Summer 2018 issue.
<https://www.theprojectjournal.com/ticket-stubs-social-hub-by-w>
2017 Deborah Riding, Challenging the rules of engagement: Co-creation of knowledge in the public art museum. PhD dissertation, University of Chester, 2017.
2016 Janita Crow & Victoria O'Sullivan, "Art-at-Work: Moving beyond, with the histories of education and art in Aotearoa New Zealand," Education Philosophy and Theory, Volume 48, 2016, Issue 7.
2015 Tosh (Ash) Ahkit, "Homeless doesn't mean hopeless creating authentic representation through co-curation, MA Dissertation, Auckland University. 2015
2015 Open Engagement: Mary Coyne. Temporary Art Review. Online.
<http://temporaryartreview.com/open-engagement-mary-coyne/>

CONFERENCE PRESENTATIONS

2019 Slow Interventions: Moving Toward Connection in Creative Practice, Presentation and panel discussion at Slow: A Symposium in Praxis & Theory, Massachusetts College of Liberal Arts and the Museum of Contemporary Art (MOCA), Nov 2019.
2016 Dialogical Spaces: Engaging Audiences for The Permeable Museum: Socially Engaged Institutions. Presentation and panel discussion. Open Engagement Conference, California Museum of Art & History, Oakland, CA. (May) * organized by M Johnston panelists former Queens Director Laura Raicovich and John Spiak
2015 It's My Revolution: Inverting Curatorial Discretion—Power, Privilege, Expertise and the Space Between. OE Conference, Carnegie Mellon University, Pittsburgh
2015 The Permeable Museum. Irish Museums Association Conference, Ulster Museum, Belfast, Northern Ireland
2014 The Curatorialization of Activism in Art as a Neo-Avant-Garde, Panel Discussion. Open Engagement Conference, Queens Museum of Art, Queens, NY (May) * organized by M Johnston & M Birchall with panel members Gregory Sholette, Elissa Blount Moorhead, and Arthur Jaffa.
2012 Mapping Spectral Traces, October 2012, University of Minnesota. Presented paper
2012 "Architecture, Art & Memory: Creative Actions in Sites of Post Conflict and Trauma"
2012 Open Engagement: Art and Social Practice Conference, Portland State University - "After the Flood" - Presentation and Panel discussion, Presented: "FLOOD DIVERSION: A social practice initiative."
2009 International Symposium of Electronic Art (ISEA), Paper: "Our Digital Ontology: The Use of Mobile Interfaces & New Technologies in Galleries and Museums."
2009 Association of Art Historians Annual Conference, Manchester Metropolitan University Session: Irishness and Intertextuality: Re-Reading the Visual in Irish Culture panel discussion. Presented: "(Un)Covering history in black and whitewash: Visual Culture in Northern Ireland Today."
2009 Manchester Metropolitan University Conference for exhibition, Archiving Place Archiving Place & Time: Contemporary Art Practice in Northern Ireland since the Belfast Agreement, Presented Paper: "Curating in Context: What is socially engaged curatorial practice." * organized

* Multiple teaching positions were also undertaken during this period.

APPENDIX C: Selected Exhibition Experiments (PhD-related only 2005- 2015)

SELECTED EXHIBITION EXPERIEMENTS (PhD-related only 2005 – 15)

2015 *Liminal Spaces: Art, Architecture and Place*, The Model, home of the Niland Collection, Sligo, Ireland. A collaborative project co-curating with a team of myself, artist Clea van der Grijn and three architects from Sligo IT. History, architecture and art exhibit with international call for architectural model proposals.

2015 *Bureau of Radical Accessibility*, The Model, home of the Niland Collection, Sligo, Ireland. Think – and – Do Tank with visiting artists, staff and the public in dialogue about sociopolitical and historic issues in the community.

2015 *Things Left Unsaid: New Work by Paul Seawright*, MCAC Portadown, Northern Ireland, Ireland/UK. Toured to the Ulster Museum, Belfast, N/Ireland.

2015 *Shared Visions: The Niland Collection Re-Hang*, The Model, home of the Niland Collection, Sligo, Ireland. Significant exhibition re-positioning collection in 3 galleries.

2013 *Andy Warhol: Creating Myth and Icon*, Plains Art Museum, North Dakota, USA. Utilizing Slow Curating to create a large-scale show with collaborators from Sundog Marketing (sponsors). Focus on Warhol's Myths and Cowboy & Indian Series.

2012 *The Return of the Sodbuster: Luis Jiménez in Fargo*, Plains Art Museum, North Dakota, USA. Exhibition: Jiménez artworks (nine from PAM permanent collection) including Sodbuster.

2012 *Misfit Cup Liberation Project: New Work by Michael J Strand*. A social practice work intervention as part of Temporality Series. Plains Art Museum, North Dakota, USA. Part of the Art As Process series, which commissioned new work based on notions of temporality and focused on engaging space between object and audience.

2012 *PROJECT Flood Diversion*. Artists Andrea Stanislav, Michael J Strand, Jeff Knight, Rebecca Krinke, NDSU + MSUM students. Fargo, North Dakota, USA. Commissioned work (six art interventions of site-specific installations and collaborations) by artists who addressed the issue of annual flooding in Fargo.

2012 *You Like This: A Democratic Approach to the Museum Collection*, Plains Art Museum, Fargo, North Dakota, USA. Organizing and lead curator with community curatorial team. Utilized online voting mechanisms and unconventional installation techniques (as instructed by the curatorial team).

2011 *Permanent Collection Revisited*, Plains Art Museum, Fargo, North Dakota, USA

2011 *Dream House: New Work by Mark Clare*, LaGrange Art Museum, LaGrange, GA. Working with local artists and LaGrange College students, the artist created a new site-specific temporary artwork for the grounds at LAM based on the idea of the shotgun shack and vernacular architecture of the South

2011 *Cult of Personality: From Warhol and Dali to Lady Gaga*, co-curated with LaGrange College student Kathryn Schroeder, LaGrange Art Museum.

2011 *Show & Tell*, LaGrange, GA, USA. A socially engaged project between the LAM, two classes of photography students at LaGrange College and 50 or more seniors from the Active Life Center

2011 *Elements of Architecture: From Form & Function to Place*, LaGrange Art Museum, LaGrange, GA, USA.

2010 *Archiving Place & Time: Contemporary Art Practice in Northern Ireland since the Belfast Agreement*, artists: Willie Doherty, Paul Seawright, John Duncan, Rita Duffy, Sandra Johnson, Conor McGrady, Mary McIntyre, Aisling O'Beirn, Philip Napier, Michael Hogg, and Conor McFeely. Co-curated with Fiona Barber. Toured Manchester, Portadown, and Woverhampton.

2009 *I'm not a feminist, but if I was... Guerrilla Girls New Work Revealed*, Millennium Court Arts Centre, Portadown, Northern Ireland, Ireland/UK. Glucksman Gallery, Cork; the University of Ulster, Belfast; and the National College of Art & Design, Dublin.

2009 *Conflicted Account: New Work by Paul Seawright*, MCAC Portadown, Northern Ireland, Ireland/UK. Toured to Highlanes Gallery, Drogheda, Ireland.

2008 *Everyone Knows this is Nowhere: New Work by Andre Stitt*, MCAC Portadown, Northern Ireland, Ireland/UK. Toured to University of Wales, UK.

2008 *Template 2.0: An Exhibition of Digital Art*, MCAC Portadown, Northern Ireland, Ireland/UK. In collaboration with the International Symposium for Electronic Art (ISEA) 2009.

2007 *Wade Ireland: Irish Kitsch or Regional Vernacular*, MCAC, Portadown, Northern Ireland, Ireland/UK. Researched, archived, and curated with local Edenderry Historical Society a new exhibition of historical objects.

2007 *Made in Northern Ireland, A Dynamic for Change*, S Dillon Ripley Centre, Smithsonian Institute, Washington DC. Toured to Ormeau Baths Gallery, Belfast; and MCAC in Portadown.

2005 *Seeing Orange: Northern Irish Artists' Use of Orange Imagery*, MCAC Portadown, Northern Ireland, Ireland/UK. MA Thesis show 1.

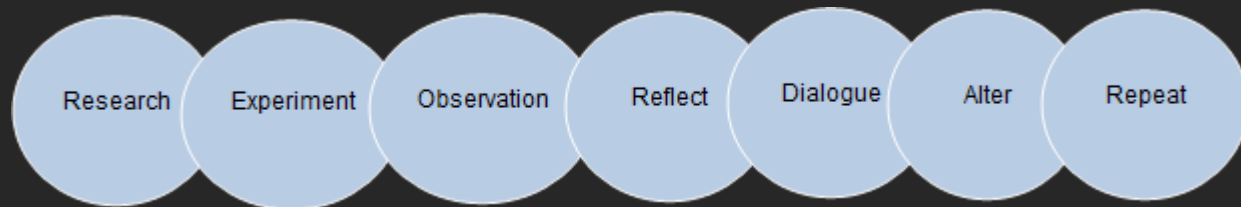
2005 *Orange Segments: A Historical Look at the Orange Order*, MCAC Portadown, Northern Ireland, Ireland/UK. MA Thesis show 2.

2004 *The Agreement by Shane Cullen*, organizing curator, MCAC, Portadown, Northern Ireland, Ireland/UK.

APPENDIX E: SLOW CURATING PROCESS CHART

SLOW IS NOT ABOUT TIME, PER SE, IT'S ABOUT CONNECTION.
– MEGAN ARNEY JOHNSTON, 2019

Slow Curating is a working framework that embraces methods to facilitate deep connections to community, locality, and reciprocal relationships (between people and between art/objects and audience) and evolves over time. It is a practice that enables, explores, and expands museum and exhibition experiences for more relevant audience engagement. First coined in 2009 by Megan Arney Johnston, then Director at Millennium Court Arts Centre in Portadown in Northern Ireland, it has since been featured at various conferences and publications, including Open Engagement (2012), On Curating (2014), and is the central output of her PhD (2020).



SLOWCURATING.COM

APPENDIX F: SPECTRA OF ENGAGEMENT AND CURATING

Simple, short few projects	<----->	Complex, long, multiple projects
Many collaborators / participants	<----->	Few collaborators / participants
One artist/creative author	<----->	Multiple authors / owners
Short commitment in the community	<----->	Long commitment in the community
Curator as expert	<----->	Community as expert
Simple, short few engagements w/ others	<----->	Multiple and complex engagement
Emphasis on object	<----->	Emphasis on process
Not political	<----->	Highly political

The Spectra of Engagement and Curating is a Chart highlighting the concept of social practice as various spectrums and not a binary practice with simple definitions.

The Spectra allows for a broader analysis of socially engaged practices as complex and rhizomatic.

APPENDIX G: SPECTRA OF ENGAGEMENT AND CURATING

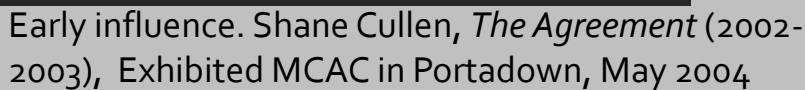


Top left, clockwise: Fargo, Portadown, Sligo, LaGrange

Appendix H

Experiments





4. All decisions will be by agreement between both Governments. The Governments will make determined efforts to resolve disagreements between them. There will be no derogation from the sovereignty of either Government.



Early influence. Masters of Arts exhibitions *Seeing Orange* and *Orange Segments* (2005).
A collaboration with the local Orange Order Lodge 1, at MCAC in Portadown, Northern Ireland.

WADE (IRELAND) LTD.



Mark Type 27C
Circa 1950+
Ink Stamp



Mark Type 28
1953+
Impressed



Mark Type 29
Mid 1954+
Impressed



Mark Type 30
Mid 1954
Transfer



Mark Type 31
Mid 1950's+
Molded



Mark Type 32
1955
Impressed

"IRISH CHARACTER FIGURES"

(722-730)



BALLY-WHIM VILLAGE"

(741-748)



Early influence. Wade Ceramic: Irish Kitsch or Regional Vernacular (2007). A collaboration with the Edenderry Historic Society. MCAC in Portadown, May 2004

An early experiment **Template 2.0** (2009) exhibition in conjunction with the International Symposium for Electronic Art (ISEA). Co-curated by Joe Gilmore and Chris Murphy. I was coordinating curator. Exhibition and iPod tour at MCAC in Portadown.





An early experiment **Template 2.0** exhibition in conjunction with the International Symposium for Electronic Art (ISEA). Exhibition and iPod tour at MCAC in Portadown. Spring 2009.



Paul Seawright, *Conflicted Accounts* (2009). Newly commissioned work—the first by Seawright on a Northern Irish theme in 15 years. The work engaged in the sociopolitical context. Auxiliary programming was conducted to engage with communities. Curating as social practice on political art.



Everybody Knows This is Nowhere, 2009. Toured to Wales. Internationally artist, Andre Sitt was commissioned MCAC in Portadown to produce an new body of work developed through a series of site visits and explorations in the notion of place found in Craigavon.



Early experiment. Co-Curated with Fiona Barber. *Archiving Place & Time: Art Practice in Northern Ireland since the Belfast Agreement*, 2010. Toured from MCAC in Portadown, Manchester University, and Wolverhampton Art Gallery.



Clockwise from top left:
John Duncan, Willie Doherty, Philip Napier
& Mike Hogg, Rita Duffy, and
Conor McGrady. Bottom: Sandra Johnson



This exhibition was a co-curated project with Fiona Barber. It examined the sociopolitical context of the post-Good Friday Agreement. There was broad engagement with visual culture and art practice in Northern Ireland with the socio-political and economic development of a post-conflict society and was at the forefront of the concerns of this exhibition.

This includes engagements with history, memory and archival material, in addition to issues around urban regeneration in a post-industrial city or the reconstruction of post-conflict identity.

Early experiment. Co-Curated with Fiona Barber. *Archiving Place & Time: Art Practice in Northern Ireland since the Belfast Agreement*, 2010. MCAC in Portadown, Manchester University, and Wolverhampton Art Gallery.



All-Ireland Tour

GUERRILLA GIRLS

BELFAST

PORTADOWN

CORK

DUBLIN

KILKENNY

The All-Ireland Guerrilla Girls Project. Commissioned by MCAC, Glucksman Gallery Cork, NCAD, Ulster University, and the Killkenny Art Center, 2009 – 2010. The project culminated in four new works by the Guerrilla Girls. The new work toured to Cork and Dublin. It had an extensive Education component.



The project is a collaboration with MCAC; the Glucksman Gallery, Cork; the University of Ulster, Belfast; the National College of Art & Design, Dublin and UCD. In April 2009 the Guerrilla Girls presented 'gigs' throughout Ireland as part of the research project that informed this newly commissioned work. The project aimed to create a lens through which power and powerlessness were identified, gender examined and issues about women in contemporary Irish society could be discussed



Phase 1 of the All-Ireland Guerrilla Girls project was research based and was conducted to engage with audiences, artists, students, scholars, collectors, arts administrators to hear what was happening in Ireland. The Girls conducted gigs around Ireland to hear first-hand experiences. Above is the tour at the University of Ulster - Belfast, and right is the tour in Cork.

LET'S TOAST IRISH ART, LADS!

(PSSST: NOT SO FAST, LASSES!)

May your museum collections be manly.

(National Gallery of Ireland 95% men, Hugh Lane Gallery 90% men)

May your solo museum exhibitions be macho.

(Irish Museum of Modern Art 86% men last year)

May your academies be seminal.

(Royal Hibernian Academy 76% male, Royal Ulster Academy 69% male)

May your art schools be harems.

(University of Ulster students 69% female, full professors 70% male. National College of Art & Design students 70% female, department heads 89% male. CIT Crawford College of Art & Design students 77% female, department heads 100% male)

May your women artists be heard of, but rarely seen.

(70% of AIB prizes have been awarded to women, but only 37% of Irish artists chosen for the Venice Biennale are female)



I'M NOT A FEMINIST, BUT IF I WAS, THIS IS WHAT I WOULD COMPLAIN ABOUT

IRISH MUSEUMS ARE BOY-CRAZY

Only 5% of the artists in the collection of the National Gallery of Ireland are women; Hugh Lane 10%; Ulster Museum 14%

Only 10% of artists on display at the Irish Museum of Modern Art are women

Solo exhibitions by women artists at the Irish Museum of Modern Art declined from 44% in 2004 to 14% in 2008

Other Irish Museums didn't do much better in 2008:
Hugh Lane solo shows: 80% male, group shows: 85% male,
Glucksman group shows: 75% male

AND
THEY
LIKE
MEN
ON TOP

43% of regional museums have female directors, but all the national museums are run by men

ALL DRESSED UP AND NO PLACE TO GO

Half of major Irish art prizes go to female artists. Museums never show that many women, so where can you see their work?

IT'S ACADEMIC

The membership of The Royal Hibernian Academy is 76% male, Royal Ulster Academy 69% male

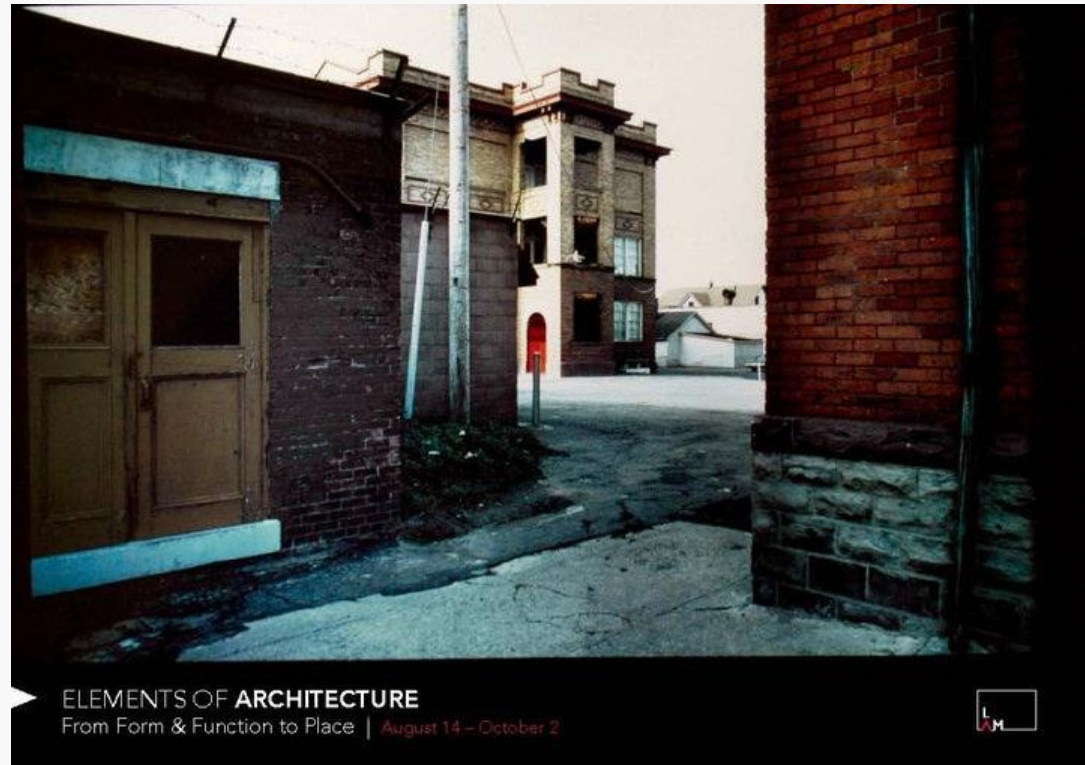
HERE'S A NO-BRAINER

71% of Irish art students are women. If you're not going to exhibit them, collect them, or let them join art academies, WHY BOTHER EDUCATING THEM?

This show looked at several key elements in architecture, including form follows function; vision and process; and place and vernacular. Work was pulled from the LAM permanent collection and presented alongside newly archived material and contextual didactic labels. The show had a strong educational component—lectures, films, tours, workshops, Family Days, and an magnetic Shape Lab.

Additional exhibits and programmes
Project Room: 'Southern Analogue'
Outreach: 'Through Fresh Eyes'

Elements of Architecture, 2010,
at LaGrange Art Museum, LaGrange, Georgia



Show & Tell, 2011,
at LaGrange Art Museum, LaGrange, Georgia

A socially engaged project between the LAM, two classes
of photography students at LaGrange College and 50 or
more seniors from the Active Life Center.

“The person who doesn’t scatter the morning dew will not
comb grey hairs” — Hunter S. Thompson

March 25, 2011 by diamonds on the soul



Maime Cameron



Dali, Warhol, Picasso, Lady Gaga: Cult of Personality, 2011,
at LaGrange Art Museum, LaGrange, Georgia
Co-curated with LaGrange College student Katherine Schroeder.

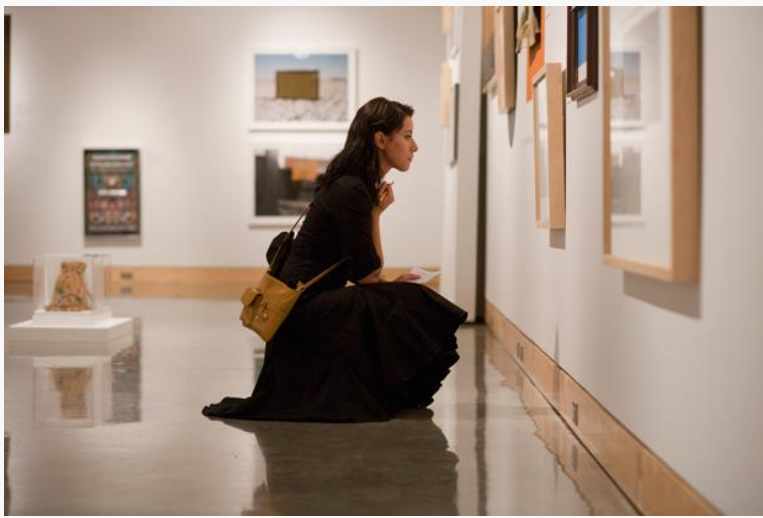




Mark Clare, *Dream House*, 2012, at LaGrange Art Museum, LaGrange, Georgia.

Working with local artists and LaGrange College students, this noted Irish artist created over a two-week period a new site-specific artwork developed for the grounds at LAM based on the idea of the shotgun shack and vernacular architecture of the South.





You Like This: A Democratic Approach to the Museum Collection, 2012,
at Plains Art Museum, Fargo, North Dakota

Organising and lead curator with community curatorial team. Utilized online voting mechanisms and unconventional installation techniques (as instructed by the curatorial team). Show included re-voting two more times during the show and a Post-It note comment wall.



You Like This: A Democratic Approach to the Museum Collection, 2012, at Plains Art Museum, Fargo, ND





Michael Strand and ENGAGE U, *Misfit Cup Liberation Project*, 2012, at Plains Art Museum, Fargo, North Dakota



Top right: Michael Strand and ENGAGE U, *Misfit Cup Liberation Project*, 2012 at Plains Art Museum;

Bottom left: ENGAGE U students at West Acres Mall, Fargo, North Dakota for *Build a Monster*, 2012 art outreach and public engagement project with artist Jill Foote-Hutton.





PROJECT Flood Diversion, 2012, at Plains Art Museum, Fargo, North Dakota

The Fargo/Moorhead area (the largest population base in the Red River Valley) experience an annual flooding, which requires tens of thousands of hours to save the city from massive devastation. 43,000 hours in 2009.

PROJECT Flood Diversion. Artists Andrea Stanislav, Michael J Strand, Jeff Knight, Rebecca Krinke, NDSU + MSUM students. Fargo, North Dakota, USA. Commissioned work (six art interventions of site-specific installations and collaborations) by artists who addressed the issue of annual flooding in Fargo. Utilizing performance, social practice, exhibitions and community projects, these artists posed questions, presented ideas, and offered solutions while building stronger relationships between and among artists and audiences.



Response: An open call for Creative Artistic Interventions mid-April through mid-May, 2012.

We asked: Are you interested in utilizing your creative ideas to make a difference in our community?

Plains Art Museum organized with local, regional and national artists to create a series of brief interruptions, art initiatives, and various modes of interventions responding to issues about or surrounding the affects of annual flooding in the Red River Valley.

PROJECT Flood Diversion, 2012, at Plains Art Museum, Fargo, North Dakota



Andrea Stanislav 'Reflect'



Stevie Famulari 'Seed Bags'



Tri-College Print Show

PROJECT Flood Diversion, 2012, at Plains Art Museum, Fargo, North Dakota

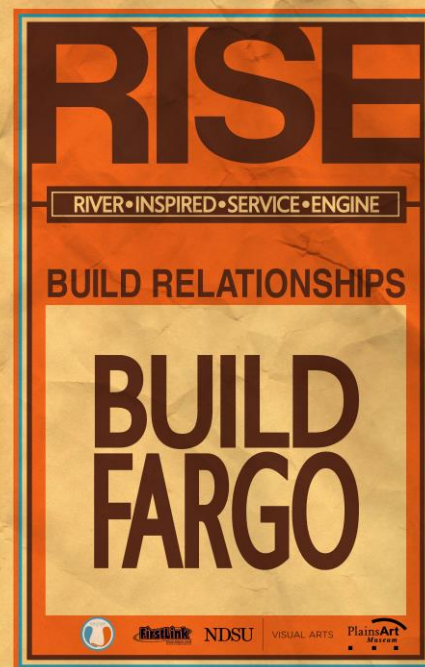
Rebecca Krinke 'Flood Stories'



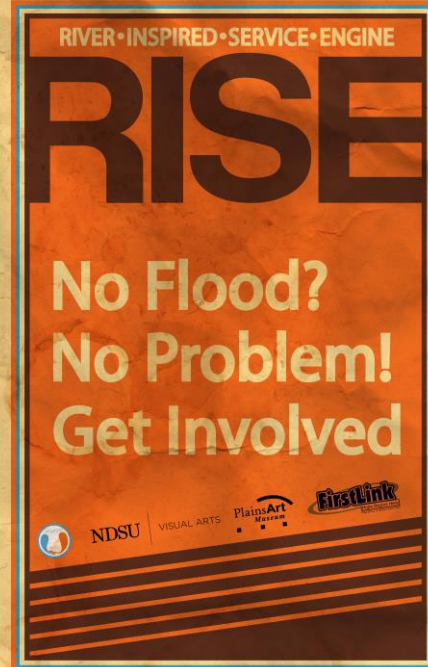
PROJECT Flood Diversion, 2012, at Plains Art Museum, Fargo, North Dakota

Jeff Knight 'Wishbones'



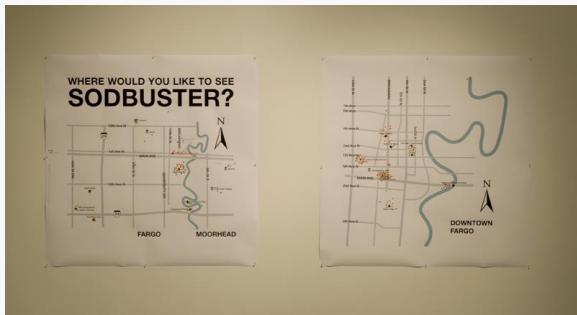


*PROJECT Flood
Diversion, 2012, at
Plains Art Museum,
Fargo, North Dakota*



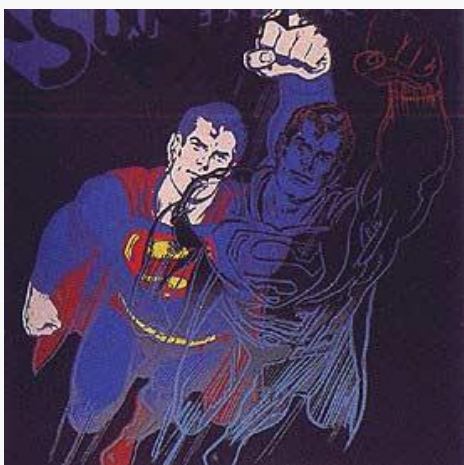
Engage U 'RISE'

Luis Jimenez, *Sodbuster*, 2012, at Plains Art Museum, Fargo, North Dakota

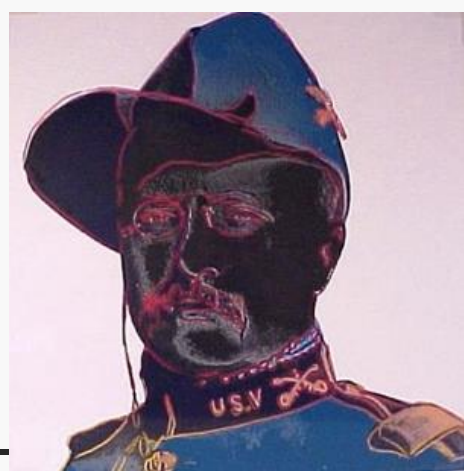


Jiménez artworks (nine from PAM permanent collection) including *Sodbuster* (1st edition); excavated and displayed archived meta-documentation, which allowed viewers to consider how museums conserve artworks; and interactive voting and graffiti mark-making in the gallery as an avenue for immediate and archived feedback. These innovative installation approaches aimed to engage notions of public artwork, the politics of place, the precarious status of archives, and the discursive limits of curators/registrars as narrators of history.

Andy Warhol: Creating Myth & Icon, 2013, at Plains Art Museum, Fargo, North Dakota



Myth Series



Cowboy & Indian Series



Andy Warhol: Creating Myth & Icon, 2013, at Plains Art Museum, Fargo, ND



CURATORIAL STATEMENT

Over several months we have gathered to envision; to create; to engage; to design. We are the Exhibition Design Team who, in the spirit of Andy Warhol, has worked to create an engaging design that embraces ideas embodied in Warhol's process—collaboration, creativity, innovation, criticality, humor, design, surprise, and very cheeky behavior. We hope you will enjoy it.

SUNDOG STAFF

Jeff Knight
Heidi Haaven
Adam Wiedman
Shannon Luney

CONCORDIA COLLEGE

Lauren Johnson

PLAINS ART MUSEUM STAFF

Megan Johnston
Mark Ryan
Cody Jacobson
Nicole Ellis
Frank McDaniels
Sandy Ben-Haim
Brianna McNelly





Wing Young Huie, 2013, at Plains Art Museum, Fargo, North Dakota



The Bureau of Radical Accessibility, 2015, at The Model, home of the Niland Collection, Sligo, IE. Artist Anne Labovitz.





Artist Carmen Papalia *Guiding String* (2015) site-specific performance. Bottom, For Erik Ferguson (2015) gallery revision.



The Bureau of Radical Accessibility, 2015, at The Model, home of the Niland Collection, Sligo, IE.

Carmen Papalia in (collaboration with Erik Ferguson)

For Erik Ferguson, 2015

Installation (disabling museum hang) from the "Bodies of Knowledge: Unlearning Infrastructural Oppression" Series

Courtesy of the artist

For Erik Ferguson is one in a series of interventions at The Model by Carmen Papalia & Kristin Rochelle Lantz entitled "Bodies of Knowledge: Unlearning Infrastructural Oppression". The arrangement employs an unconventional museum hang to manufacture a disabling viewing experience for the visitor, requiring them to realise their access as a creative process and to claim agency in curated space. It is an invitation to practice embodied movement as part of a viewing strategy and to occupy a point of orientation in the museum that is based in complex embodiment.

The Bureau of Radical Accessibility is a new initiative with invited artists and Model staff to envision, employ and embrace experimentation, risk and to openly question what it means to be a permeable museum that is accessible to all. Carmen Papalia & Kristin Rochelle Lantz are currently artists-in-residence at The Model's Bureau of Radical Accessibility (April 1 – 15, 2015) and are conducting "Bodies of Knowledge: Unlearning Infrastructural Oppression"—a series of proposals that aim to set a precedent for the museum to become an openly accessible, horizontal platform for cultural exchange.

Carmen Papalia is a Social Practice artist who designs experiences that invite those involved to expand their perceptual mobility and claim access to public and institutional spaces. Often requiring trust and closeness, these engagements disorient the participant in order to introduce new modes of orientation that allow for perceptual and sensorial discovery. As an open-sourcing of his own embodiment, his work makes visible the opportunities for learning and knowing that come available through the non-visual senses. Papalia's work has been featured as part of exhibitions and engagements at: The Whitney Museum of American Art, the L.A. Craft and Folk Art Museum, the Grand Central Art Center, the Portland Art Museum, the Solomon R. Guggenheim Museum among others.

Carmen Papalia during residency at *The Bureau of Radical Accessibility*, 2015, at The Model, home of the Niland Collection, Sligo, IE. Artist Carmen Papalia.





Shared Visions: The Model Collection, 2015, at The Model, home of the Niland Collection, Sligo, IE.





Shared Visions: The Model Collection, 2015, at The Model, home of the Niland Collection, Sligo, IE.





Shared Visions: The Model Collection, 2015, at The Model, home of the Niland Collection, Sligo, IE.





*Shared Visions: The Model
Collection, 2015, at The
Model, home of the Niland
Collection, Sligo, IE.*





Liminal Spaces: Art, Architecture and Place, 2015, at The Model, home of the Niland Collection, Sligo, IE.

LIMINAL SPACES art, architecture and place

12 September - 23 December 2015

Liminal Spaces explores responses to the place and the poem *The Lake Isle of Innisfree*, through the creative exchange of **art** and **architecture**. The spirit of this region has inspired creativity through the ages. In this evocative landscape of ever-changing light and glacially sculpted topography the lines between history and mythology, the tangible and intangible, are intertwined. Sligo's drawing power for creative thinkers is still evident from the influx of artists, musicians, writers and designers who become both dwellers and participants in this region.

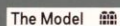
Seeking new territories of **experimentation** with place, through engaging with the processes of art and architecture, the exhibition aims to stimulate both **social engagement** and **dialogue** around the creative flux of the region. It addresses key issues of global importance such as **memory**, **identity** and **sense of place**. Unveiling layers of the past, and uniting them with the complexities of the present *Liminal Spaces* aims to inspire discourse and social engagement on the transformative role of art and architecture and explore their relevance for **future place-making**.

Art: Felicity Clear, Michele Horrihan, Fergal MacCabe, Maurice O'Connell, Andy Parsons, Cléa van der Grijn, Corban Walker, Oonagh Young

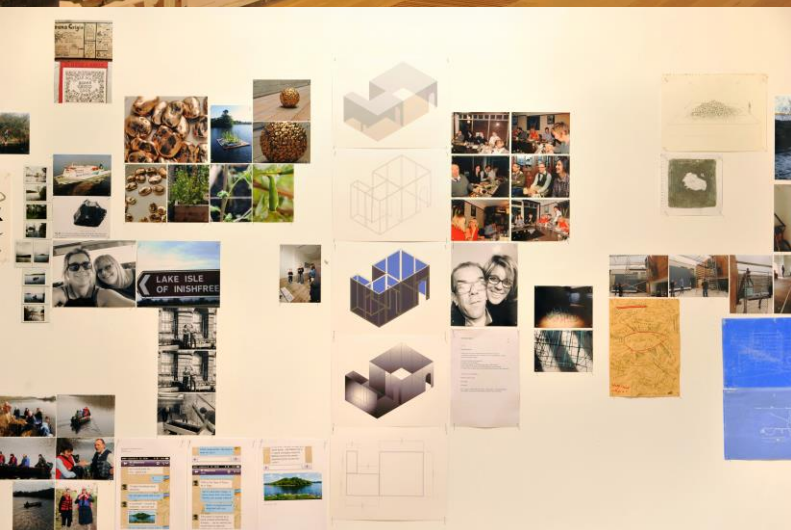
Architecture: Yeats 2015 International Architecture Competition Entries

Curatorial Team: Cliona Brady, Bernadette Donohoe, Megan Johnston, Marianne O'Kane Boal, Michael Roulston, Cléa van der Grijn

This project has been made possible by the support of Hazelwood Demeasne Ltd, Yeats2015, ITSligo, Western Development Commission, The Model and the Arts Council.



Liminal Spaces: Art, Architecture and Place, 2015,
at The Model, home of the Niland Collection,
Sligo, IE.

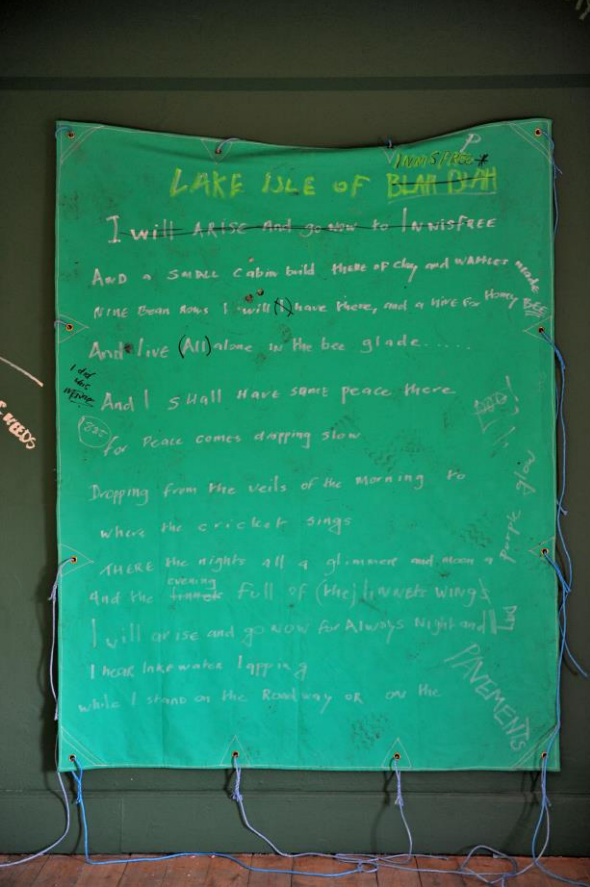


*Liminal Spaces: Art, Architecture and Place, 2015, at
The Model, home of the Niland Collection, Sligo, IE.*



Liminal Spaces: Art, Architecture and Place, 2015, at The Model, home of the Niland Collection, Sligo, IE.





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Liminal Spaces: Art, Architecture and Place, 2015, at The Model, home of the Niland Collection, Sligo, IE.



Evening view of the Square Moon from Lough Gill

slowcurating.com